

VORWORT

Sehr geehrte BesucherInnen!

Ver- und Enthüllung sind Begriffe, die in der Medienberichterstattung der letzten Monate oft zu lesen waren. Im realen wie im virtuellen Raum manövrieren wir uns durch Anonymität und Überwachung und befinden uns auf „Schritt und Klick“ mitten in der politischen Diskussion um den gläsernen Menschen.

Im zweiten Teil der Ausstellung FACELESS geht es daher umso politischer zu. Etwa wenn die Künstlerin Jill Magid niederländische Spione porträtiert oder Andrew Norman Wilson aufdeckt, dass der größte Suchmaschinenanbieter der Welt auch „Arbeiter vierter Klasse“ beschäftigt. Adam Harvey's Stealth Wear, eine Tarnkleidung, die vor Überwachung schützen soll, kann hier als mediale Brücke zu Ari Versluis und Ellie Uyttenbroeks Fotoprojekt gesehen werden. Es zeigt, wie Individuen verschiedener sozialer Gruppen gesichtslos werden, weil sie sich in Haltung und Dress Code gleichen.

Beim Besuch des freiraum quartier21 INTERNATIONAL/MQ sind Sie selbstverständlich keinem Dress Code unterlegen. Trotzdem wollen wir Sie einladen, das Maskentragen in Betracht zu ziehen. Wer sich im ersten Teil der Ausstellung mit einer der „Zensurbalkenbrillen“ der Künstlerin Addie Wagenknecht abbilden ließ, konnte bereits erste Erfahrungen mit der Anonymität (im Netz) sammeln. Auch im zweiten Teil wird es Möglichkeiten zur Maskierung und Verhüllung geben.

Überhaupt wollen wir Ihnen mitteilen, dass diese Ausstellung nicht nur zur Rezeption einladet, sondern auch zur Partizipation auffordert: Der US-Amerikaner Zach Blas beispielsweise klärt auf, wie man Gesichtserkennung umgeht und der deutsche Konzeptkünstler Aram Bartholl gibt weiter, wie man eine Guy-Fawkes-Maske, das Accessoire des Protests, selbst herstellen kann.

Insofern ist FACELESS part II eine Anregung sich mit Ihrem eigenen Gesicht auseinanderzusetzen. Anstatt beauty-Tipps erhalten Sie jedoch eine simple Botschaft in komplexer Form, denn über 40 internationale KünstlerInnen sprechen auch künstlerisch die verschiedensten Sprachen. Die Botschaft lautet REVOLUTION IS FACELESS.

Dr. Christian Strasser, MBA
Direktor MuseumsQuartier Wien

Herzlichen Dank an alle beteiligten Künstlerinnen und Künstler sowie Online TeilnehmerInnen
Brigitte Felderer und Bogomir Doringe
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Matthias Tarasiewicz, Artistic Technology Research (Universität für angewandte Kunst Wien)
Daniel Gerer, Bund Europäischer Jugend/Junge Europäische Föderalisten (BEJ/JEF)
Junsuke Yamasaki
Heather Kelley
alle Partner und Sponsoren
das quartier21/MQ Team:
Elisabeth Hajek, Ulrike Fallmann und Margit Mössmer

FOREWORD

Dear Visitors,

Concealing and revealing are terms that have been getting a lot of mention in media reporting in recent months. In real and virtual space, we maneuver through anonymity and exposure, and at every step and click find ourselves in the midst of the political discussion revolving around mass surveillance.

This is why the second part of the exhibition FACELESS is even more political than the first. Examples include artist Jill Magid's portraits of Dutch spies and Andrew Norman Wilson's uncovering of the fact that the largest search engine in the world also employs what are called fourth class workers. Adam Harvey's Stealth Wear, a line of camouflage clothing designed to protect the wearer from surveillance, can be viewed as a media bridge to Ari Versluis and Ellie Uyttenbroek's photographic project showing how individuals from individual social groups become faceless because they resemble each other in attitude and dress code.

Needless to say, when you visit freiraum quartier21 INTERNATIONAL/MQ you are not subject to any dress code. Still, we would like to invite you to consider wearing a mask. If you had yourself photographed wearing artist Addie Wagenknecht's "censor bar glasses" in part one of the exhibition, you've already had a little taste of online anonymity. You will have an opportunity to mask and disguise yourself in the second part as well. We also want to inform you that this exhibition invites you to not only observe, but also participate: American artist Zach Blas, for instance, explains how to deal with face recognition, and German conceptual artist Aram Bartholl teaches how you can make your own Guy Fawkes mask, a key accessory of protest.

So FACELESS part II is an encouragement for you to deal with your own face. But instead of beauty tips, you'll get a simple message in a complex form, because more than 40 international artists speak all kinds of languages from an artistic perspective as well. The message is: REVOLUTION IS FACELESS.

Dr. Christian Strasser, MBA
Director, MuseumsQuartier Wien



With thanks to
All participating artists and online contributors
Brigitte Felderer and Bogomir Doringe
Ambassador Martin Eichinger, Federal Ministry for European and International Affairs
Henrik Ahr, Thilo Ullrich and Martin Hickmann, Mozarteum University in Salzburg
Matthias Tarasiewicz, Artistic Technology Research (University of Applied Arts Vienna)
Daniel Gerer, European Youth Forum/
Young European Federalists (BEJ/JEF)
Junsuke Yamasaki
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All partners and sponsors
The quartier21/MQ team:
Elisabeth Hajek, Ulrike Fallmann and Margit Mössmer

FACELESS part II

Das Ausstellungsprojekt verfolgt ein Phänomen, das widersprüchlich anmutet. Wir ComputerbenutzerInnen und User, die wir uns im digitalen Raum verständigen und austauschen, sind dort in alle Ewigkeit wiederzufinden. Unser virtuelles Erscheinen unterliegt dabei einem Prozess, in dem Bilder ständig gefiltert und manipuliert werden. Man ist wahrzunehmen und will dennoch nicht wiedererkennbar sein, sich nicht so ohne Weiteres einer unüberschaubaren Öffentlichkeit ausliefern. Man möchte erkannt und verstanden werden und dabei nie das Gesicht verlieren.

Im zweiten Teil des Projekts sind nun Arbeiten zu erleben, die unterschiedliche Möglichkeiten aufzeigen, wohl im unendlichen Buch der Gesichter zu erscheinen und sich dabei jeglicher Erfassung und Vermessung zu entziehen. Der Wunsch, in einem facialen Ausverkauf nicht einfach konsumiert und digital weiterverarbeitet zu werden, bleibt dabei nicht allein ein ästhetisches Unterfangen. Die ausgestellten Werke zeigen – mit scharfem Witz oder auch gebotener Wut – mit konkreten Vorschlägen und kritischen Methoden, wie es gelingen mag, in der allzu überschaubaren Öffentlichkeit des Netzes dennoch Privatheit, Intimität und Geheimnisse zu bewahren. Ein Gesicht und sein Ausdruck mögen vielleicht veräterlich sein. Doch als umso kreativer stellen sich auch die Möglichkeiten heraus, diese nur scheinbar eindeutigen Oberflächen zu verändern, unleserlich, ja unsichtbar zu machen, ohne dabei Gefahr zu laufen, einen sozialen Tod zu erleiden und gar nicht mehr vorzukommen in dieser Welt.

Die präsentierten Arbeiten und Projekte verstehen sich auch als medienpolitische Interventionen und Anleitungen zur Manipulation, um sich unkontrollierbarer Erfassung zu entziehen, ohne die eigene Identität aufgeben zu müssen.

In einem exemplarischen Beitrag zur Ausstellung formuliert der Künstler, Aktivist und Theoretiker Zach Blas ein Communiqué, in dem er klarmacht, dass ein Gesicht auch als Waffe eingesetzt werden kann. Er wendet sich gegen die Verwendung biometrischer Daten, um von Gesichtszügen auf sexuelle Orientierung oder ethnische Zugehörigkeiten zu schließen und so letztendlich Kategorien der Ausgrenzung und Diffamierung zu schaffen. Der Künstler entwickelte eine digitale Maske, die sich aus den Gesichtszügen vieler Menschen zusammensetzt. Die kollektive Überinformation wird hier zu einem Instrument gegen die Gewalt eines erkennungsdienstlichen Zugriffs.

Die Ausstellung liefert gleichermaßen kämpferische wie ironische Ansagen gegen eine Dynamik, die uns längst erreicht hat und die wir wohl auch unweigerlich bedienen. Doch noch ist Zeit zu widerstehen.

Brigitte Felderer
Universität für angewandte Kunst Wien

FACELESS part II

The exhibition project explores a potentially controversial phenomenon. As computer users who communicate and exchange information in digital space, we are eternally findable there. Our virtual appearance is subject to a process in which images are constantly filtered and manipulated. We are perceivable and yet we do not want to be recognizable. We don't want to be delivered to an unknown public in offhand way.

We want to be recognized and understood without ever losing face.

Part two of the project focuses on works that show us various ways of appearing in the neverending book of faces while evading any tracking and measurement. The desire to not be simply consumed and digitally processed in a facial sellout is more than just a purely aesthetic undertaking. With sharp wit and justified anger, the works exhibited demonstrate concrete recommendations and critical methods that can help us succeed in maintaining privacy, intimacy, and secrets even in the face of the all-too public world of the web. A face and an expression can give away too much about us. But all the more creative are the means to change these only seemingly defined surfaces, make them illegible or even invisible without running the risk of suffering social death and ceasing to appear in this world.

The works and projects presented are also media policy interventions and instructions on how to manipulate our appearance to escape being identified beyond our control and yet not give up our own identity.

In an exemplary contribution to the exhibition, artist, activist, and researcher Zach Blas formulates a communiqué in which he makes it clear that a face can also be used as a weapon. He opposes the fact that biometric data is used to deduce sexual orientation or ethnic backgrounds from facial features and hence create categories of marginalization and defamation. The artist developed a digital mask composed of facial features from many people. Collective overinformation becomes an instrument against the violence of invasion for surveillance purposes.

The exhibition supplies at an once defiant and ironic bid against a dynamic force that has long ago infiltrated our lives and that we inevitably feed. But it's not too late to resist.

Brigitte Felderer
University of Applied Arts Vienna

DATES

All events are free of charge

Exhibition Opening
September 27, 19:00
Special Screening of William Basinski's *Disintegration Loop 1.1*
Performance Face Shift by Arthur Elsenaar*
DJ-Set: Igor Sleep & KeinDJ
Visuals: Incredible Bob Miloshević*

Opening After Party
September 27, 23:00 (limited capacity)
Location: Donau, 1070 Vienna,
Karl Schweighofer Gasse 10
DJ-Set: In Schönheit sterben,
Igor Sleep & KeinDJ

Duration
September 28 to November 24, 2013

Opening hours
Tuesday through Sunday, 13:00–19:00
October 5, 13:00–01:00
ORF Long Night of the Museums

Location
freiraum quartier21 INTERNATIONAL/MQ
1070 Vienna, Museumsplatz 1

Free admission

GUIDED TOURS

with the artist/curator Bogomir Doringe*
Info and registration: ehajek@mqw.at
Language: English
Guided Collectors' Tour & Reception
with artist/curator Bogomir Doringe*
during VIENNA FAIR
featuring masks by artist Jelena Miskovic*
October 13, 19:00
Limited capacity
Online registration required:
www.viennafair.at/vip

WORKSHOPS

Information and registration: ehajek@mqw.at

Hey You with the Awesome Face
with artist Jeremy Bailey*

for 12 to 18 year olds
October 19, 11:00–17:00
Location: Foyer Arena21, quartier21/MQ
Learn how to take creative control of your face on the internet to win friends and influence people. This workshop will walk you through the creative theory and tools necessary to hijack your webcam, use live image processing software to augment your identity, and stream the result as a performance online – or maybe just impress your friends.

FACELESS and „Urban Man“
at the Social Design Department –
University of Applied Arts Vienna
with artist/curator Bogomir Doringe*
October 21, 18:00 (lecture)
October 22 & 23, 10:00–17:00 (workshops)
Location: 1030 Vienna, Vordere
Zollamtsstraße 3, Studio on ground floor
In collaboration with University of Applied
Arts Vienna, Department Social Design

CV Dazzle Makeover Machine
with artist Adam Harvey*
for all ages
October 26, 12:00–17:00
Location: Foyer Arena21, quartier21/MQ
Workshop on how to hide from face
detection with CV Dazzle techniques,
teaming up with some local makeup artists
and hair stylists to offer people makeovers.

lookalike with artist Marco Pezzotta*
for 4 to 14 year olds
October 26, 11:00–16:00
Location: Foyer Arena21, quartier21/MQ
A performative work/game about the
construction of alter-egos and collective
identity.

In cooperation with Bund Europäischer
Jugend/Junge Europäische Föderalisten
(BEJ/JEF)

LECTURE PERFORMANCES

with artist Jeremy Bailey*
October 17, 19:00
Presentation of a new face-centric software
performance created and inspired by his
residency in Vienna.

with artist Jeremy Bailey*
October 18, 19:30–21:30
Using the master/slave model of
communication, where one device or
process has unidirectional control over one
or more devices, Jeremy Baileys *Master/*
Slave Invigilator System demonstrates
technology that allows him to be everywhere
at once. His slaves will help him invigilate the
Warrington UK Contemporary Arts Festival
from the safety of the MQ.

q/Talk
with artist Adam Harvey*
October 29, 19:00
Location: Raum D / quartier21/MQ
Only with the second face in the public.

In *Brush Strokes for Freedom* Adam Harvey
shows how with make-up and clothes
the current facial recognition of video
surveillance can be tricked.
In collaboration with quintessenz

with playwright Bijana Srbjanovic*
November 15, 19:00

VIENNA ART WEEK SYMPOSIUM

Performance with artist Andrew Newman*
November 21, 22 & 23, 17:00
In *The old in out in out* Andrew Newman
performs the role of a faceless bureaucrat
doing knowledge work. He applies value
to blank sheets of paper, stamping them
and shuffling them between inboxes and
outboxes. It is evident from this action
that Newman does nothing useful; a toxic
asset, worthy of liquidation.

Lecture with journalist and art critic
Josephine Bossma*
November 21, 19:00
Living in the flickering spotlights of social
media makes us not only vulnerable to the
gaze of others, but it also enforces a stark
form of self-reflection. In her talk entitled
Hiding in Plain Sight she examines how
specific tools are an intrinsic part of the
way we see and represent ourselves, and
how we aid in the construction of our own
vulnerability. Examples of the work of various
artists show the need and possibility to
playfully or critically adapt, subvert or modify
everyday media environments.

Presentation with game designer
and net activist Wolfie Christl
November 21, 19:30

What if you had control over millions
of Internet users' personal information?
Ever wanted to run your own Tracebook &
Smoogle? Presentation of *Data Dealer* –
an online game about personal data,
surveillance and privacy.

Lecture with curator and writer Isin ÖnoI
November 21, 19:45
Hidden Faces: Strategies of Hiding oneself
in *Protests* explores the diverse strategies
used to hide and reveal oneself with a focus
on the use of mask in #occupygezi (Istanbul)
protests.

Lecture with artist Alberto de Michele*
November 21, 20:30
Talk on his recent project
QUIEN LO VIVE QUIEN LO GOZA –
LA MASCARA DE LA MALDAD,
(LIVE IT TO ENJOY IT – THE MASK OF EVIL).

VIENNA ART WEEK – STUDIO VISITS

featuring Alberto de Michele*,
Tarron Ruiz-Avila* & Zachari Logan*
November 23, 13:00
Meeting place: MQ Courtyard 7, Studio 501
Guided tour with cultural journalist
Alexandra Matzner

ARTISTIC BOKEH SHOWROOM

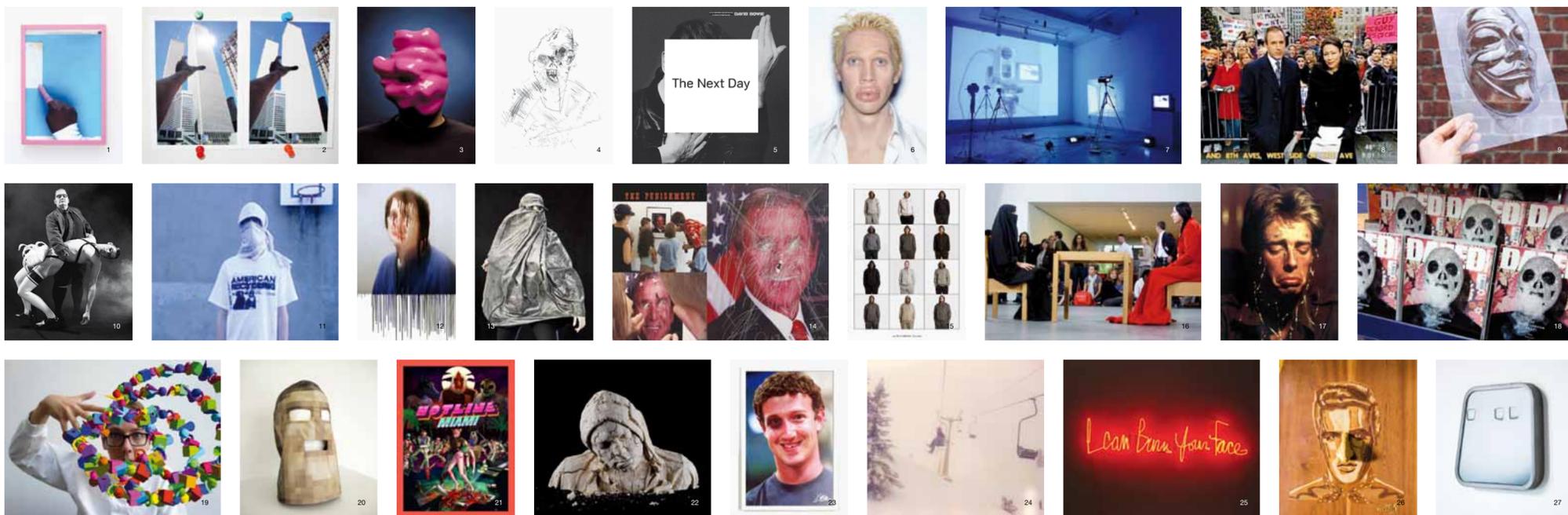
Location: Artistic Bokeh,
Electric Avenue, quartier21/MQ
Presentation of works in the context
of the FACELESS exhibition.
www.artisticbokeh.com

PUBLIC SPACE

Location: at the exhibition entrance
This 360 degree surveillance 'chandelier'
entitled *Asymmetric Love Number 2* by Addie
Wagenknecht and Stefan Hechenberger
explores the relationship between failure
and empowerment.
In collaboration with Artistic Bokeh

*Artists-in-Residence of quartier21/MQ

FACELESS part II



INTRODUCTION

The premise of this exhibition is to explore the common occurrence of images of hidden faces in the creative arts. I first became acquainted with the notion of hidden faces a decade ago, while still in the fashion industry. Through my collections I experimented with covering models' faces in masks or hair, thus attempting to make a statement on the constant "overdose of beauty" and artificiality permeating contemporary society through the media. This suggested a possible return to masks as a solution for covering destabilized identities.

Throughout my art studies and practice, I have been striving to bind together fashion and art - inspired by sociopolitical investigations. After noticing the like-minded interest in the subject matter, I began to collect a variety of faceless works to try and understand why they exist and what they are trying to communicate.

September 11 and its consequences came about in an important phase of my creative development and have had an impact on my interest on facelessness ever since. It would be fair to say that this event was one of the triggers that provoked this tendency in my work. The fear of terrorist attacks led to a change in security concepts and the installment of surveillance systems in public spaces - presented to us as if for our own safety. As a result, we feel that our faces are becoming "compressed" and exposed. The only way for us to regain this lost privacy is through subversive media strategies or by reinventing privacy.

Following the events of 9/11, mages of masked faces of terrorists became dominant in the media; repeated as a ghostly, unknown presence that reminds us of the unsafe time we live in. At the same time, throughout Europe people began to pursue a ban on burqas. Events like the murders of Pim Fortuyn and Theo van Gogh in the Netherlands led to public discussions on the impact of Muslim culture - through Muslim minorities - on so-called "western values." I explored this metaphorically in my graduate work *Deranged*, where the artwork and the viewer are simultaneously deranged by each other's presence.

In addition to the loss of privacy, the rules of modern technology demand that we be constantly visible. Social networks, initially developed as platforms for communication, came to define standards of everyday activity and lifestyle. They approach us with the promise of serving as tools for self-promotion, then increasingly invade our privacy with our express consent.

The unstable identity of the present begs for the return of power of the mask from ancient times, when it was used as a form of protection, disguise, performance, or just plain entertainment.

FACELESS is a two-part exhibition exploring a phenomenon present all around us: the fashion of "facelessness" that appeared in the creative arts at the beginning of this century and has remained popular since then. The exhibition reminds us of the impact that media-generated images can have on the creative arts and the ways in which they respond to public images, pop culture, and are the mainstream in general.

Bogomir Doring
Artist/Curator

ESCAPING THE FACE

In September 2011, as the Occupy Wall Street encampment at Zuccotti Park swarmed with protesters in Guy Fawkes masks popularized by the hacktivist group Anonymous, the New York City Police Department resurrected an 1845 law that deemed two or more people wearing masks in public illegal, unless a masquerade party was being organized. As Occupy protesters were arrested for "loitering and wearing a mask," some discovered that they could potentially be held in jail longer if they did not agree to submit to an iris scan, while others realized that their bail could be affected by whether or not they permitted the NYPD to perform the scan.¹ These police actions sparked criticism from lawyers, civil libertarians, and the public, not only because the NYPD used a legally optional iris scan to set bail and length of time in prison but also because the NYPD gathered biometric data on those who had not been charged or convicted of a crime. Why does the masked protestor pose such a great threat to the state, resulting in the police's willingness to deploy a 168-year-old law originally designed to prevent Hudson Valley tenant farmers from dressing in disguise and rioting over debt and eviction? Why does facelessness fuel the state of New York to surreptitiously construct incentives for protestors to willingly agree to biometric scans?

The answer appears to reside in what could be called an explosively emerging "global face culture," exemplified by biometrics and facial detection technologies, driven by ever obsessive and paranoid impulses to know, capture, calculate, categorize, and standardize human faces. Rooted in commercial, state, and military interests, recent forays into facial recognition include the adoption of biometrics as a security technology for border crossings and visas; the proliferation of invasive surveillance cameras in urban settings, such as London's massive CCTV network; the growth of biometric marketing that automates personalized advertisements based on gender, race, and physical and behavioral traits; enormous biometric data gathering sweeps led by military forces; and the vast array of facial identification and verification platforms found in social media and consumer markets, from Facebook's auto-face-tagging to the iPhone's RecognizeMe application that uses face scanning to unlock phones. In such a climate, the very meaning of a face—what it is, does, and communicates—is continuously redefined. Romanticized notions of the face as primarily qualitative are eclipsed in favor of the face as a mode of governance, a quantitative code, template, and standardized form of measure and management.

At the intersection of biometrics, governmentalities of the face, and contemporary protest, a global political struggle has ensued over visibility, recognition, and representation. In the wake of the Arab Spring, Anonymous, black blocs, and Pussy Riot, collective masked protests continuously erupt. Time Magazine celebrated this in 2011 by naming their Person of the Year "The Protester," depicting an obscured face on its cover whose eyes are barely visible. More recently, in December 2012, the Zapatista Army of National Liberation organized their largest demonstration since their 1994 uprising, with over 40,000 masked protestors marching throughout cities in Chiapas, Mexico. From such examples, one can claim that political desires abound in protest today that stress tactics of escaping forms of recognition-control by abandoning, devaluing, and defacing the face, becoming faceless through masking actions that mutate the face into something else entirely. Importantly, while acts of defacement are about a certain kind of political refusal and imperceptibility, they are equally concerned with hypervisible collective transformation. Yet, as protestors resist political visibility with masking and defacing tactics, what are the ramifications for being non-visualizable to biometric technologies?

One consequence is arrest, as anti-mask legislation coterminously emerges with such events: Canada's Bill C-309, also known as the Concealment of Identity Act, took effect in October 2012, and makes punishable those who "wear a mask or other disguise to conceal one's identity while taking part in a riot or an unlawful assembly" with up to ten years in prison.²

A number of feminist, transgender, critical race, and surveillance scholars establish that non-normative, othered, and minoritarian groups are most acutely and consistently made vulnerable to policing and discrimination by biometric authentication, often because such machines render them illegible.³ Non-normative and minoritarian people engaged in political protest against the workings of neoliberalism find themselves caught in a paradox of recognition: they are exposed to the violence that results from failures to be biometrically visualized, and yet, their desires for a transformative politics exceed claims to legal recognition and gesture against the legacies of surveillance and control that biometrics propagates. Such a transformative politics does not ultimately strive for legal recognition because it validates the very target of resistance. Within these antinomies of visibility, queer defacings occur - both performatively and utopically - expressing ways to relate, be together, and live that no capitalist state or biometric can contribute to or foster.

As the face becomes a site of ever increasing control and governance, new ethical relations to the face are emerging that embrace defacement and escape, not necessarily mutual recognition but collective transformation that is both anarchic and commonizing. Today, the mask is the most popular implementation of defacement, a celebration of refusal and transformation. I suggest that such defacements, in their refusals of normative identifiatory regimes and utopic expressions, are forms of queer illegibility, which I theorize as an aesthetic and political practice of anti-normativity and anti-standardization at a technical, global scale that resists the surveillance and identification standardization of emerging neoliberal technologies by creating amorphous, encrypted, incalculable, excessive and weird collective stylings of bodies and environments, with the goals of gaining autonomy and imagining into existence other worlds beyond measure.

Zach Blas
Artist, writer, curator and researcher whose work engages technology, queerness and politics

From: *Escaping the Face: Biometric Facial Recognition and the Facial Weaponization Suite*, Media-N
References:
1 - Sean Gardiner, and Jessica Finger, *Rare Charge Is Unmasked*, *The Wall Street Journal*, September 20, 2011, http://online.wsj.com/article_email/
2 - The House of Commons, Bill C-309, on Parliament of Canada website, accessed May 1, 2013, <http://parl.gc.ca/House/Publications/Publication.aspx?Language=ES&Mode=1&DocId=5604538>
3 - See the work of Shoshana Amelele Magnét, Simone Browne, Toby Beauchamp, Dean Spade, and Vivian Namaste.

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RAF SIMONS
founded in 1995
www.rafsimons.com

TARRON RUIZ-AVILA (AU)
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BRYAN LEWIS SAUNDERS (US)
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